



SHOW ME HOW IT WAS: DANCE PRACTICES AND MEMORY

Moderator

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with

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GRAPHIC SCORE OF A CHOREOGRAPHY IN THE BENESH MOTION NOTATION SYSTEM

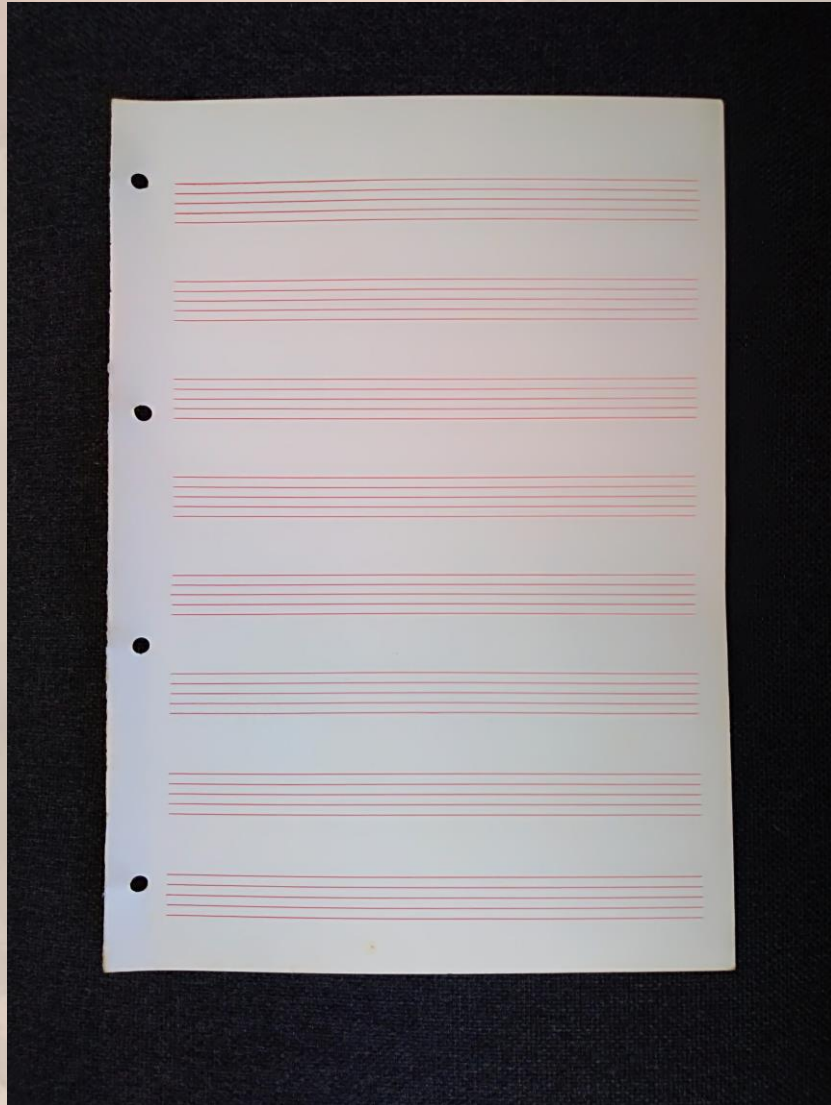
Ofélia Cardoso

Escola Superior de Dança, Instituto Politécnico de Lisboa

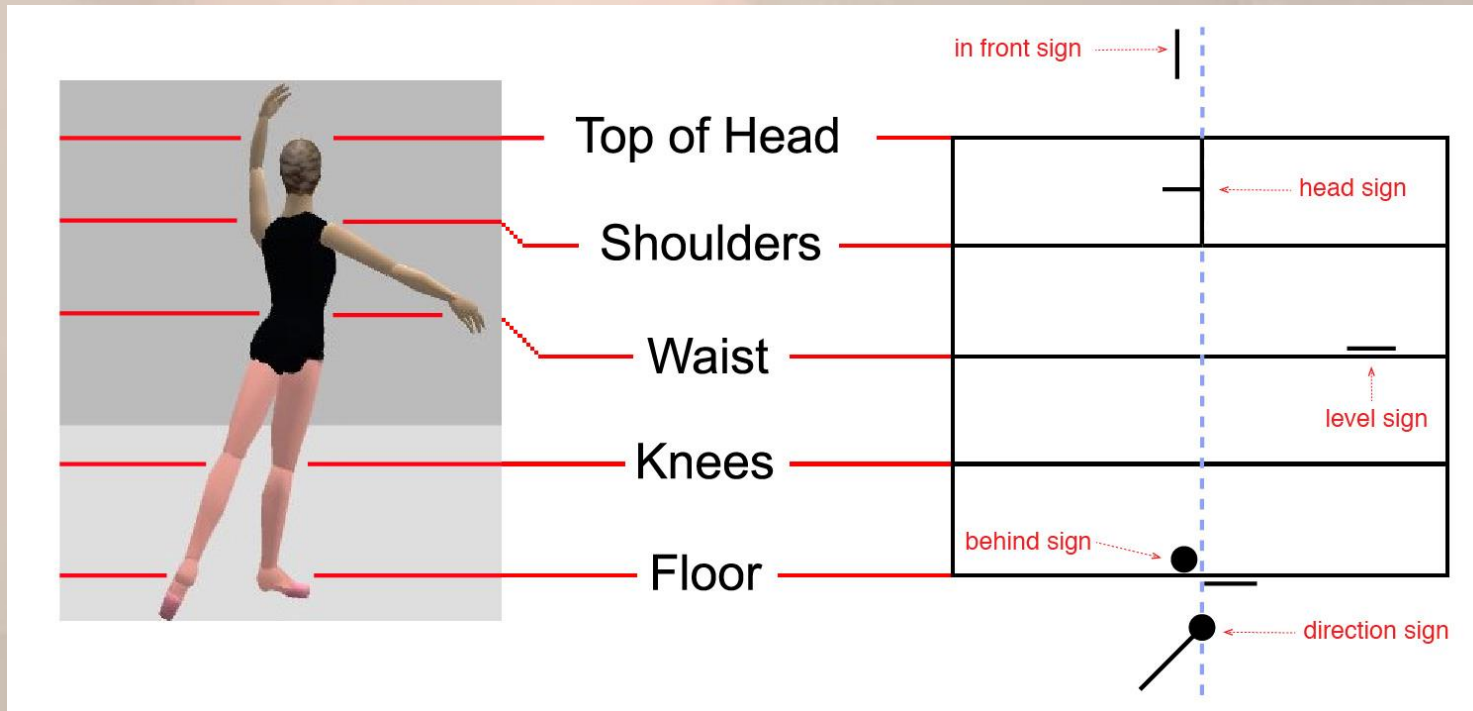


Rudolf and Joan Benesh.

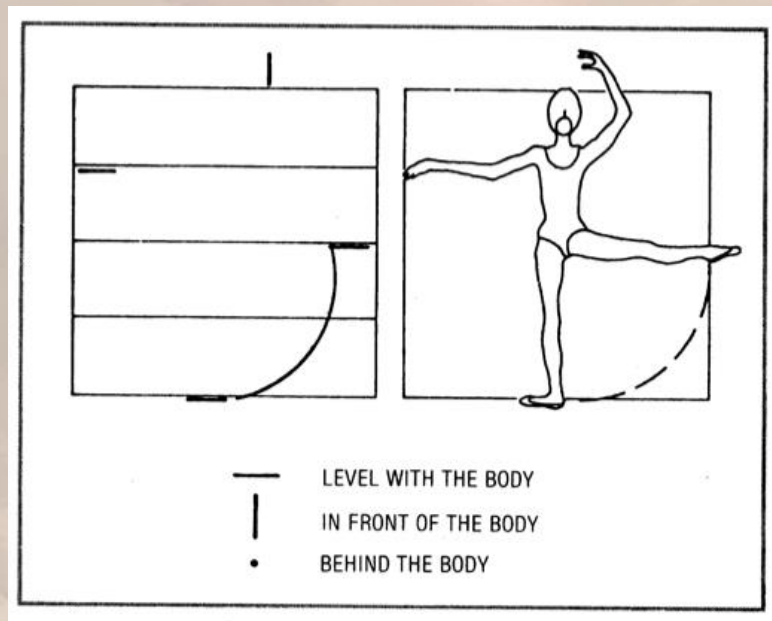
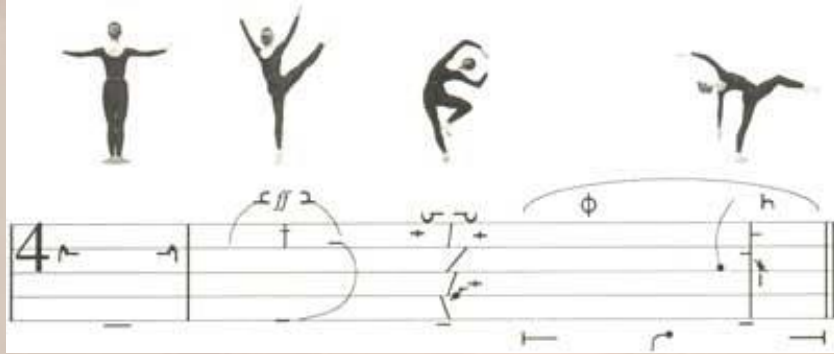
The Benesh notation system was developed by Rudolf and Joan Benesh in 1955 as a way of recording and preserving choreographic works for later reproduction.



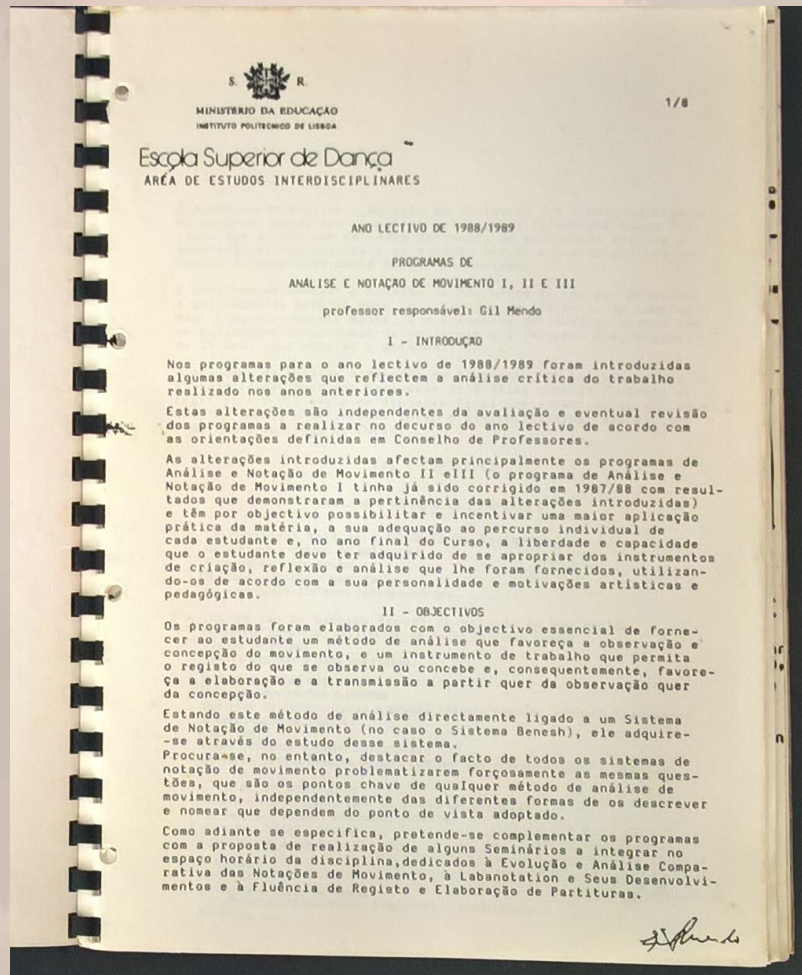
Five-line rows are used,
similar to music scores



Where it is possible to record, through coded written signals, all the positions of a body or of several bodies;

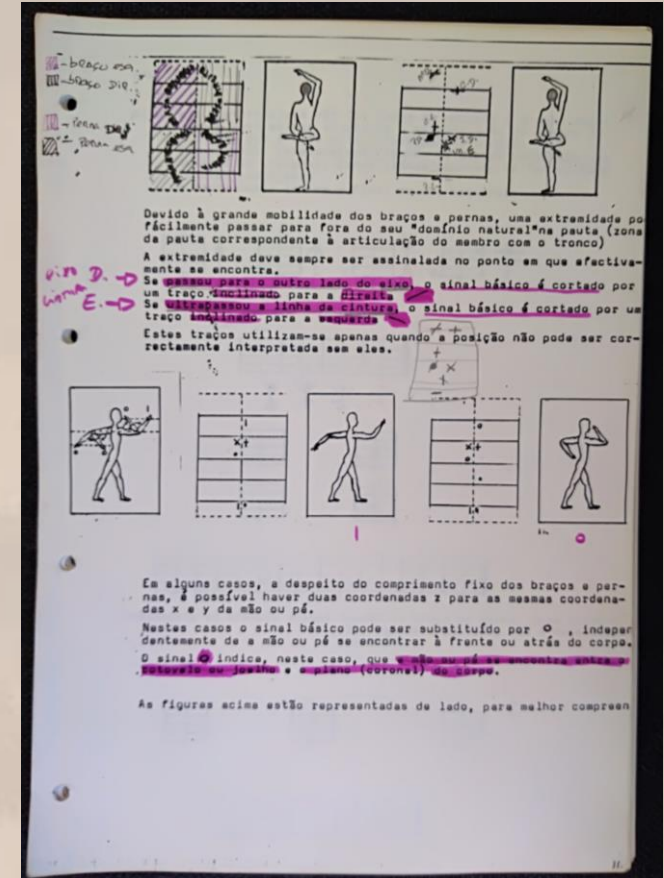
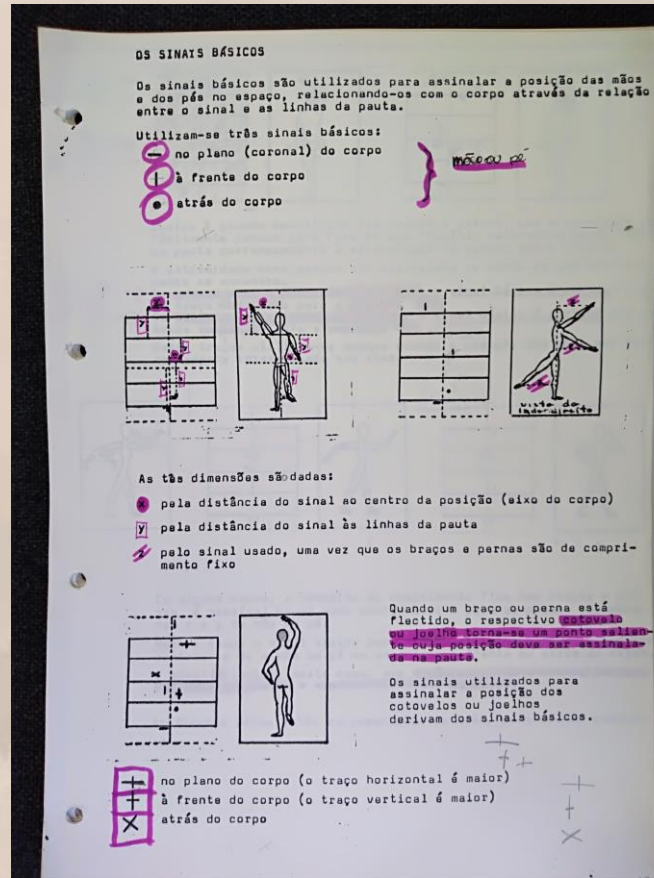
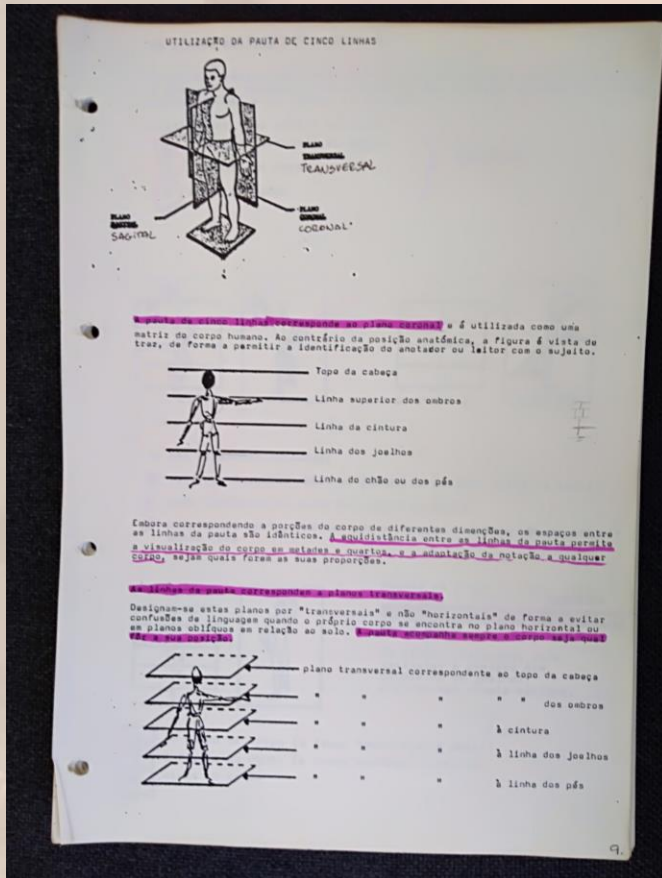


As well as the dynamics, quality of movement, use of space and all the necessary elements to make possible the reconstruction of a choreography.



This notation system was a subject of study in the ESD courses, with the support of the teacher's manual;

One of the school objects in the ESD collection.



As an evaluation exercise in this discipline, this rating system was put into practice in the registration of choreographic pieces of the students.

In 1991, the student Ofélia Cardoso choreographed a piece titled "Cheia de Vida", with three dancers and music of J. S. Bach to the discipline of Choreographic Studio Composition and Repertoire of the course of Bachelor–specialty of performance of ESD.



Within the discipline of Analysis and Notation of Movement III this student elaborated the score presented in this study

NOTES:

- * O número de repetições é condicionado pela música e depois da música acabar, pela necessidade de chegar às pontas finais
- ** Até chegar à ponte final, o percurso individual é condicionado pela necessidade de evitar chocar com os outros intérpretes
- Todo o trabalho é executado com o corpo descontraído e cédendo ao ritmo que tomam as pernas
- quando a música acaba os pés mantêm o ritmo que se torna audível
- J.S. BACH: Concerto para cravo e obovessa de cordas em lá maior BWV 1055 - 1.º Andamento, Alegro

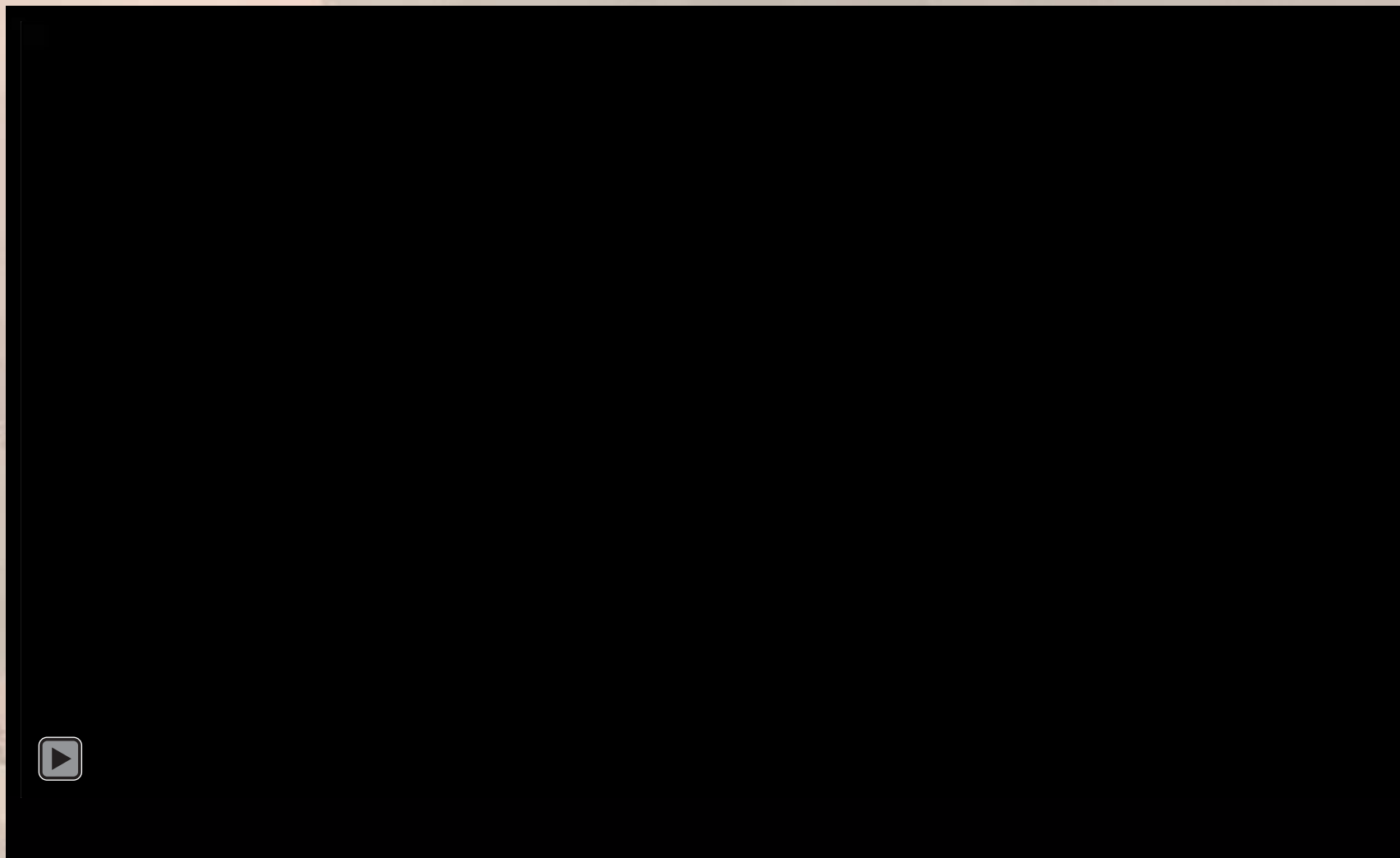
Exatamente assim, Ofélia.
É isso que tenho contribuído para
memorizar - tu coreografias.
Parabéns!

OFÉLIA CARDOSO
3.º ANO
TRABALHO FINAL
JUNHO/92

where was recorded a part of the mentioned choreography.

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This score is being used in the re-creation of the choreographic piece created in 1991 with 5 current ESD students - with the support of the Benesh system manual

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We are testing to what extent this graphic score contributes and what its importance for the re-creation of the choreographic work.

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This movement notation system, is no longer taught in ESD courses.

The choreographer is using this object to transmit the movements of the piece and verify its usefulness in this process.

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The choreographer sought to give a new present to this school object by creating a new context for its use and adding value for the teaching/learning process in the current artistic dimension.

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It is already possible to verify that the videographic records exceed the written records of the piece.

Yet the written record has been used to confirm and complement unclear time details

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